

new music

C O N C E R T S

SPRING SERIES '89

new music
C O N C E R T S



**HI TECH TO
LOW BASSOONS**

*sound sculptures, computer
and acoustic music by*

CULVER,
DUSATKO,
LUTEK,
SCHEIDT

FEBRUARY 12 8 PM

**DuMAURIER THEATRE CENTRE
HARBOURFRONT**

PROGRAM

ANDREW CULVER

Hard Lake Frozen Moon
(1988-89)*

Andrew Culver	voice performer
Marie-Luise Kersten	invisible performer
Sean Bronzell	technical assistant

TOMAS DUSATKO

Gentle Madness
(1986)

Diane Lewarne	soprano
Margaret Gundara	synthesizer
Marc Widner	piano

INTERMISSION

PETER LUTEK

From a Leaf in Falling
(1985)**

Steven Braunstein	bassoon
Mitchell Clark	bassoon
Peter Lutek	bassoon
Kathleen McLean	bassoon

DANIEL SCHEIDT

Obeying the Laws of Physics
(1987)

Richard Sachs	percussion
Daniel Scheidt	technician

*Premiere

**Canadian Premiere

SOUND SCULPTURE EXHIBIT
DuMaurier Theatre Centre Lobby
by
ANDREW CULVER

new music
CONCERTS

FILM
FESTIVAL

There are still two more chances to take advantage of New Music Concerts' Spring Series '89 Film Festival, presented in cooperation with the Innis Film Society.

SUNDAY

FEBRUARY 26, '89

2:00 P.M.

MOZART – A CHILDHOOD CHRONICLE

Klaus Kirschner's spirited 4-hour film on the life of MOZART from age 7 until his early 20's

SUNDAY

APRIL 9, '89

2:00 P.M.

A KAGEL FEST

Recent videos and films revealing the unique imagination of MAURICIO KAGEL

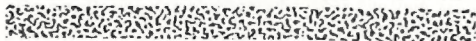
**INNIS COLLEGE 2 SUSSEX AVE
TORONTO**

Free to members, or \$3. at the door

SUNDAY,
MARCH 12 8 PM
MUSIC FROM MEXICO
with guest artists

CUARTETO
LATINOAMERICANO

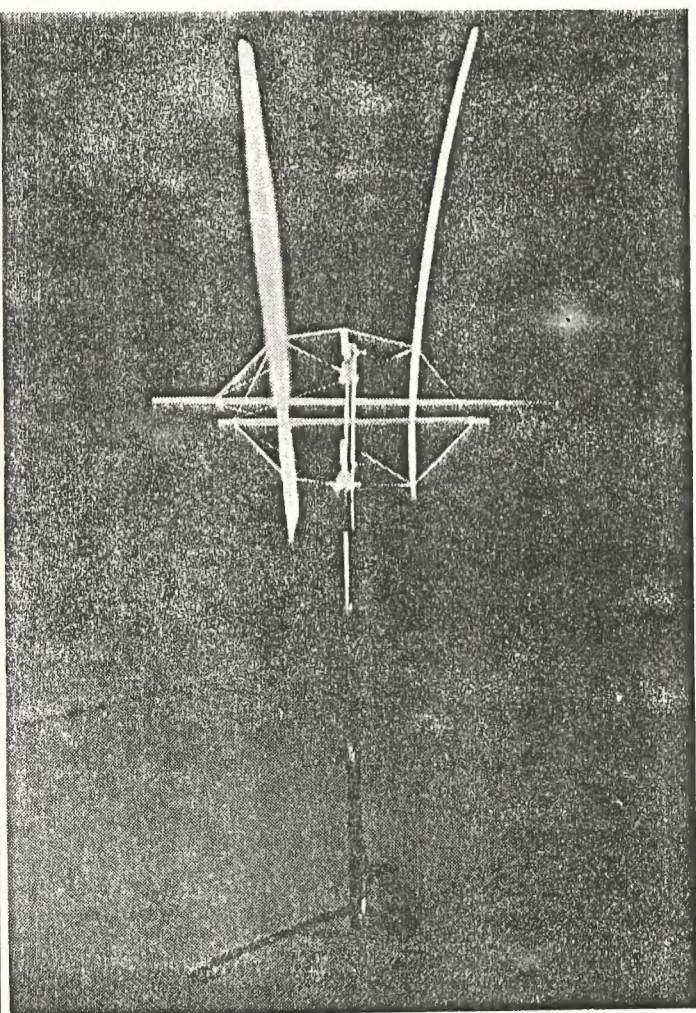
PREMIERE DANCE THEATRE
HARBOURFRONT



TENSEGRITY SOUND SOURCE # 5

[1981-83]

Music design performance sound
source by Andrew Culver



ANDREW CULVER

Andrew Culver is a composer working primarily in the area of music design, performing on sound sources of his own design and construction, or creating sound source installations for museums and public spaces. He pioneered the musical application of the R. Buckminster Fuller-discovered tensegrity structural principle. He has performed "Music with Tensegrity Sound Source #5" in France, Holland, Germany, Canada and the United States. His installation "Personal Tensegrity Cuboctahedron Sound Sphere Network" was commissioned by the Staten Island Children's Museum of Manhattan.

Culver was born in 1953 in New Jersey, grew up in Montréal, and was a boy soprano at St. Matthias Church. He holds degrees in music composition at both the Bachelor and Master level from McGill University, where he studied composition with John Rea and Bengt Hambraeus, analysis with Marvin Duchow and Claude Ballif, sound recording with Wieslaw Woczcyk and electronic music with Alcides Lanza. Amongst his achievements are awards from the Canada Council, the National Endowment for the Arts (USA), and the Ministère des Affaires Culturelles de Québec. At McGill he met Mario Bertoncini, a guiding light and the originator of the term "musical design".

Since 1984, Culver has worked closely with the American composer John Cage, designing ic (an I Ching coin-tossing oracle simulation) and other composition-specific computer programs, and assisting in the composition and direction of Cage's "Europerras 1 & 2". Plans are now being made for Cage's "Noh-Opera, The Complete Musical Works of Marcel Duchamp", for which Culver will design a tensegrity sound set to be dismantled and reassembled during a performance, the stagehands following a book of instructions along the lines of the notebook Duchamp left for Etants Donnes.

Marie-Luise Kersten, who lives in Frankfurt, Germany, was classically trained in the ballet. She has danced in the Stuttgart Ballet, the Munich Opera Ballet and the Frankfurt Ballet, where she worked as a soloist with William Forsythe. For the past two years she has choreographed various operas and dramas at German theatres, and at the moment she is creating a new work for the Robertson Ballet of Binghamton, N.Y.

HARD LAKE FROZEN MOON

"For some time I have paid attention to the interaction of body and sound source as a point of departure for music design. In the design of activity interfaces, the spatial takes precedence over the temporal. Physical factors such as size, weight and flexibility become the compositional domain, and the resultant designs by their nature drive the conventional compositional considerations such as loudness and duration. Now I am interested in making music while paying no attention to time whatsoever.

HARD LAKE FROZEN MOON fails at this, but not completely. The environment was built first: 19 cylindrical forms supporting 8 motors, 4 speakers, wires, tubes and rods, 7 contact microphones and one hydrophone, computer controlled mixer, tone generator, motor controller, and vocal microphone. Vibrations are introduced into the structures in 5 ways: speakers driven by the tone generator, speakers driven by voice, electrical motors, hand delivered mechanical devices, and directly by player activities. Arthur Loeb, crystallographer, speaks of "the proclivities of space". Four energy centres combining to form a tetrahedron and only a tetrahedron is a proclivity of space. We do everything we can with our sound source environment, having to (its proclivities), and having built it from scratch, without a past. In other words, we make ourselves useful.

I would like to thank Marie-Luise Kersten for creating the role of the invisible performer, Bill Codington for building the motor controller, and Sean Bronzell for doing all the wiring. This work was commissioned by New Music Concerts, with the assistance of the Laidlaw Foundation."

Andrew Culver

TOMAS DUSATKO

Tomas Dusatko received his musical training at the University of Toronto, graduating with Bachelor and (on a Graduate Fellowship) Master of Music degrees in 1976. He undertook studies in composition with John Weinzweig, Lothar Klein, Oskar Morawetz and John Beckwith.

The works composed before 1980 tend toward a somewhat rigorous intellectual approach to form and content. All however, demonstrate a sensitive concern with new timbric possibilities coupled with an inherent sense of lyricism. Also evident is an interest in historical connections, notably ideas derived from ancient Greece, Baroque etc. (i.e. "Nomos", "Episodes"). Each individual work has a distinct "soundscape" resulting from the consistent use and development of particular types of harmonic structures (e.g. chords built exclusively of 3rds and 2nds) and melodic material directly derived from such harmony. In this way, melody and harmony are closely integrated. Concise, distinct melodic ideas undergo thorough development (e.g. "Melos").

While much of the aforementioned still applies to works composed after 1980, Dusatko's music displays a gradual trend toward a more intuitive and dramatic style of expression (i.e. "O Sancta Simplicitas"), employing more traditional melodic and harmonic material in new ways. Prominent is the juxtaposition of free tonality and dissonance, such as that in "Gentle Madness."

Dusatko's works, ranging from solo and chamber to live electronic and orchestral, have been performed across Canada and in Europe, including the International Guitar Festival and the Victoria

International Festival of the Arts. His compositions have received frequent national broadcasts on the CBC and he has been given several awards: among them, from CAPAC on four occasions (1975, '77, '77 and '81); the International Guitar Concours ('78); and most recently, the International New Music Composers Competition - New York '87, for his orchestral work "Traces of Becoming."

GENTLE MADNESS

"Gentle Madness" is a setting of Arthur Rimbaud's 1870 poem "Ophelie." Inspired by Shakespeare's image of Ophelia, Rimbaud's vision of this "poor, mad child" moving into madness and beyond was to me pervaded by a strangely compelling and haunting beauty. The poet perceives her as a "pale white phantom," endlessly drifting, "rocked by the water... floating...dreaming," outside the realm of time -- her soul unable to find a final harmony.

The sonorities attempt to capture her fragility and delicate nature. At the same time, the juxtaposition of, and fluctuation between tonality and dissonance mirrors her drifting between lucidity and final madness."

Tomas Dusatko

PETER LUTEK

Peter Lutek is a Canadian bassoonist, saxophonist, composer and improvisator.

As a composer, Mr. Lutek is entirely self-taught. During his high school years, he began producing music of a largely experimental nature, including tape pieces and a piece for self-constructed metal percussion instruments. His last piece of experimental music was "Branch by Branch, An Experiment for Bassoon" (1982), which explored sound production using a disassembled bassoon, prepared with corks, balloons, and specially designed reeds. Since 1982, Lutek has been writing wind music of a more consonant nature, with an emphasis on pieces for bassoon. He has recently begun working once again with electronic music, using computer-based MIDI (Musical Instrument Digital Interface) systems.

As a bassoonist, Mr. Lutek was a first prize winner in the CBC Talent Competition in 1981, and has been soloist with the orchestras of Hamilton, Calgary, Ottawa and Quebec. Hamilton Spectator critics have referred to him as "that superb bassoonist" and as one "possessed of that intangible and undefinable quality that separates the artist from the mere player".

Peter Lutek currently freelances in Toronto, and performs regularly with New Music Concerts. In addition, he works at Songwriter Productions in Toronto as a composer and MIDI programmer.

FROM A LEAF IN FALLING

This bassoon quartet found its beginning in the observation of a single leaf falling through the air. I was frustrated with the

prerequisite, so common in Western music, of building large structures by assembling elements in static relationships. It struck me, through that one beautiful leaf, that individual and smaller elements might be more important to me than an overall panorama. Thus, "From a Leaf in Falling" is a collection of fourteen musical poems, all based on the Japanese Haiku form. These poems, whose durations range from eleven seconds to two and one half minutes, may be played in any order and with any repetitions or deletions desired by the performers. The overall form of the work therefore becomes variable, and invites the performers to stress the individuality of the components more than the structure of the whole. It is my hope that this refusal to imply a single "right" relationship of elements will help us to avoid "missing the trees for the forest."

Peter Lutek

"From a Leaf in Falling" was originally commissioned by Christopher Weait, and funded by the Music Commission Program of the Ontario Arts Council.



Kurt Schwertsik

Twilight Music

A Celtic Serenade for octet — study score

Violin Concerto — study score
— solo part

Instant Music

for flute and wind orchestra — full score

Sotto Voce

for flute, violin, cello and guitar — score and parts

Bagatellen

for piano trio — score and parts

Kleine Blasmusik

for 2 trumpets and 2 trombones — score and parts

Horn Postille

for 4 horns

HK Gruber

Frankenstein!! chamber version — full score

— full orchestra version — full score

Phantom-Bilder

for ensemble — full score

Three MOB Pieces

for ensemble — score and parts

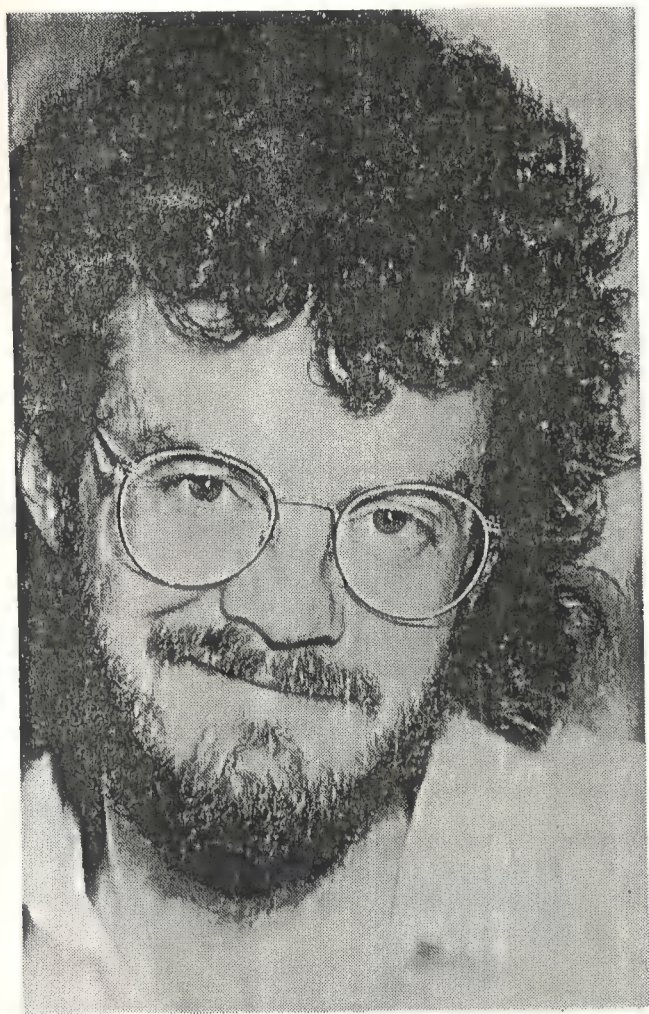
6 Episodes for piano solo

Four pieces for solo violin

Violin Concerto — solo part

3 Single Songs for voice and piano

Boosey & Hawkes (Canada) Ltd., 279 Yorkland Boulevard,
Willowdale, Ontario M2J 1S7 Tel: (416) 491-1900



DANIEL SCHEIDT

Following studies in percussion, composition, and computing science, Daniel Scheidt is pursuing an active interest in software as a compositional medium. His respect for improvisation and live performance has led to the development of several personalized, software-based instruments. Recent work focuses on interactive systems which respond to acoustic input from live performers. Scheidt's work has been broadcast by the CBC and continues to be presented in concerts throughout Canada and in Europe.

OBEYING THE LAWS OF PHYSICS

This piece is a software composition for solo percussionist and reactive electronics. The computer acts as an extended instrument, augmenting the actions of the live musician.

Performing on a set of electronic drum pads, the percussionist provides source materials (pitches, velocities, rhythms, phrases) for processing by the computer. The computer's output involves literal quotes, elaborations, and transformations derived in real-time from the percussionist's performance - the computer knows no specific pre-composed score. Exploring within the context of a complex auditory feedback-loop, the performer's role includes both stimulus and response.

"Obeying the Laws of Physics" was commissioned with assistance from the Canada Council.

Daniel Scheidt

A WARM THANKS TO OUR VOLUNTEERS

Amy Beecroft
Eleanor Beecroft
Trevor Beecroft

Karen Freedman
Laura Richmond
Brenda Valenteyn

CAN YOU HELP?

Would you like to meet our guest composers, participate in the production of our workshops (such as Stuart Dempster's "Sound Massage Parlour", April 20-22!), or just be a part of New Music Concerts' activities? We need volunteers to greet NMC guests at the airport and monitor at workshops; your ideas and assistance are valuable to us.

Interested? Please call us anytime at 961-9594. We'd love to hear from you...

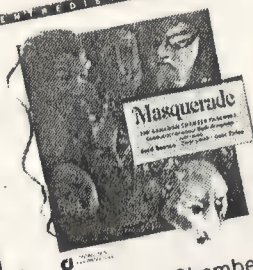


Canada's "Living Music" Label

NEW RELEASE!

CENTREDISCS MASQUERADE

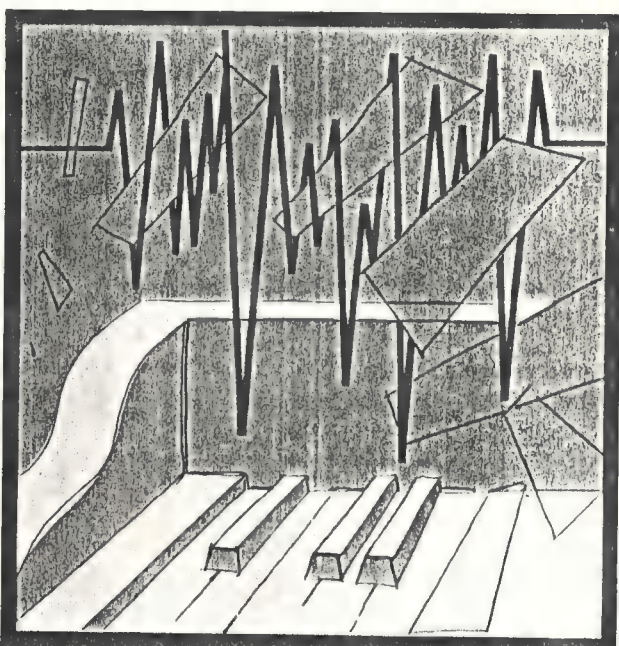
CENTREDISCS DIGITAL



Available at
classical record
stores through-
out Canada or
order directly
from Canadian
Music Centre
Distribution
Service, 20 St.
Joseph Street,
Toronto, Ontario,
Canada, M4Y 1J9,
(416) 961-6601.
Visa phone orders
accepted.

Please write for a
free distribution
catalogue featur-
ing over 100 Cana-
dian composer
recordings.

The Canadian Chamber Ensemble
conducted by Raffi Armenian featuring
Malcolm Forsyth's *Fanfare* and
Three Masquerades with Carol
Lavell (horn), R. Murray Schafer's
Concerto for Harpsichord with
Colin Tilney (harpsichord), and Gary
Kulesha's *Third Chamber Concerto*
with David Bourque (bass clarinet).
CMC 3488 (digital CD or cassette).



**CAPAC COMPOSITION AWARDS
TOTAL VALUE \$12,000**

**LES PRIX DE COMPOSITION DE LA CAPAC
VALEUR TOTALE 12 000 \$**

ADDITIONAL INFORMATION:

**CAPAC AT 1240 BAY STREET,
TORONTO, ONTARIO, M5R 2C2 (416) 924-4427
1245 WEST, SHERBROOKE STREET, SUITE 1470,
MONTREAL, QUEBEC, H3G 1G2 (514) 288-4755
1155 ROBSON STREET, SUITE 703,
VANCOUVER, B.C., V6E 1B9 (604) 689-8871**

REINSEIGNEMENTS SUPPLÉMENTAIRES:

**CAPAC AU 1240, RUE BAY,
TORONTO, ONTARIO, M5R 2C2 (416) 924-4427
1245 OUEST, RUE SHERBROOKE, BUREAU 1470,
MONTRÉAL, QUÉBEC, H3G 1G2 (514) 288-4755
1155, RUE ROBSON, BUREAU 703,
VANCOUVER, C.B., V6E 1B9 (604) 689-8871**



PROCAN Awards for Composers

\$12,000 Available for Concert-music Works
(April 30th Deadline)

\$2,000 Available for a Jazz Work
(April 15th Deadline)

Call for an application.

If you are a composer and wish to know more about what PROCAN does for the 22,000 Canadian composers and publishers it represents, request a free *PROCAN Handbook*

PERFORMING RIGHTS
ORGANIZATION OF
CANADA LIMITED

41 Valleybrook Drive
Don Mills, Ontario M3B 2S6
Tel: (416) 445-8700



NMC APPLAUDS THE GENEROUS SUPPORT OF:

Mr. & Mrs. H.C. Altken
Barclays Bank of Canada
Mr. John Beckwith
Ms. Norma Beecroft
Bell Canada
Mrs. Jessie W. Bird
Boosey & Hawkes (Canada) Ltd.
CAE Industries Ltd.
Canada Packers Inc.
Canada Trust
Canadian Imperial Bank of Commerce
Mr. Austin Clarkson
Mr. & Mrs. Max B.E. Clarkson
CN Rail
CAPAC
Mr. Arthur Gelber
Goethe Institute, Toronto
Grand Marnier
Grand & Toy Limited
Harlequin Enterprises Limited
H.J. Heinz Company of Canada Ltd.
Helix Investments Limited
Mrs. Barbara Ivey
Istituto Italiano di Cultura
The Jackman Foundation
Dr. William Kilbourn
The Henry White Kinnear Foundation
Mr. Michael M. Koerner
Labatt Brewing Company Limited
Laidlaw Foundation
Livingston International Inc.
Magna International Canada Inc.
The McLean Foundation
Ms. Mary Morrison
Nabisco Brands Ltd.
Noma Industries Limited
PRO Canada Limited
Petro-Canada Products Inc.
Redpath Industries Limited
Royal Bank of Canada
Royal LePage Charitable Foundation
Royal Trust
Mr. J. Michael G. Scott
Mr. Harry Somers
Southam Inc.
Mrs. Eleanor Beecroft Stewart
Sunoco Inc. a Suncor Company
Texaco Canada Resources Ltd.
Toronto-Dominion Bank
Toronto Life
TransCanada Pipelines
John & Brenda Valenteyn

NEW MUSIC CONCERTS

Board of Directors

Norma Beecroft *President*

Robert Aitken *Artistic Director*

Joseph Macerollo *Vice-President*

Mary Morrison, O.C., *Secretary*

Austin Clarkson

William Kilbourn, F.R.S.C.

Michael Koerner

John Valenteyn

Norma Beecroft

General Manager

Alison McTavish

Administrative Assistant

Acknowledgements

New Music Concerts is generously supported by the Canada Council, Ontario Arts Council, Municipality of Metropolitan Toronto, Cultural Affairs Division, Toronto Arts Council and the Ministry of Citizenship and Culture through its "Investment in the Arts" program. Steinway Pianos from Remenyi House of Music Ltd.

"...a brilliant three-dimensional dreamscape..."

Time Magazine

"...the most powerful stuff

to hit the contemporary music stage in years."

Daily News

100 AIRPLAVES AIRPLANES on the Roof

A SCIENCE FICTION MUSIC-DRAMA REALIZED BY

DAVID HENRY
HWANG

PHILIP
GLASS

JEROME SIRLIN



WITH THE PHILIP GLASS ENSEMBLE/PATRICK O'CONNELL

FEBRUARY 27, 8 PM

\$15.50 to \$27.50

ALL TICKETMASTER OUTLETS, O'KEEFE CENTRE BOX OFFICE
OR CALL **872-2262** TO CHARGE

Students and Seniors Save 20% With Proper I.D.



Presented By

METROPOLIS

PROVIDES THE ARTS AND ENTERTAINMENT WEEKLY

